



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
Under the honorary patronage of the Slovenian Academy of Sciences and Arts

Sobota / Saturday, 22.8.2020, 20:30
Soteska, Hudičev turn / Devil's tower

Lux musicae Croaticae

Projekt Lazarus

(Hrvaška / Croatia)

Daniela Perosa: sopran / soprano

Robert Palić: bas / bass

Franjo Bilić: portativ, umetniško vodstvo / portative, artistic direction

Sporočilo umetnikov obiskovalcem

(Ne)ugodne zgodovinske okoliščine so v veliki meri določale razvoj večine evropskih, še posebej pa hrvaških skladateljev prve polovice 17. stoletja. Izobraževali in usposabljali so se v takratnih evropskih kulturnih središčih, kjer so bili v neposrednem stiku s sodobnimi dosežki in znanjem, ki so ga vtkali v svojo umetnost komponiranja. Končni izdelek so mojstrovine, ki so danes žal v veliki meri izgubljene; toda tiste ohranjene so preživele stoletja. Svojo novo renesanso doživljajo danes na številnih festivalih, tudi na festivalu Seviq Brežice. Nocojšnji koncertni program v Hudičevem turnu predstavlja Sloveniji prvo sodobno izvedbo hrvaške kulturne dediščine. Ivan Lukačić, Tomaso Cecchini in Vinko Jelić so najpomembnejši predstavniki hrvaškega glasbenega baroka prve polovice 17. stoletja in so nesporen dokaz pripadnosti zahodnoevropskemu civilizacijskemu in kulturnemu krogu.

Artists' message to visitors

Historical (un)favourable circumstances largely determined the development of most European, and especially Croatian composers of the first half of the 17th century. Educated and trained in the European cultural centres of the time, they were in direct contact with modern achievements and knowledge that they wove into their art of composing. The final product are masterpieces that have been unfortunately largely lost, but those that have been preserved survived for centuries, experiencing their new renaissance today at numerous festivals, especially in Seviq Brežice. For the first time in modern history in Slovenia, Projekt Lazarus will present most of its programs at the Seviq Brežice Festival in Devil's tower. Ivan Lukačić, Tomaso Cecchini and Vinko Jelić are the most important representatives of the Croatian musical baroque of the first half of the 17th century and represent an indisputable proof of the affiliation to the Western European civilization and cultural circle.

Sacrae Cantiones

400 let / 400 years

Tomaso Cecchini (1580-1644):

**AMOROSI CONCETTI MADRIGALI VOCE SOLA FACILI PER CANTARE ET SONARE NEL CLAVICEMBALO
CHITARONE O LIVTO. DI TOMASSO CECCHINO VERONESE. LIBRO PRIMO. IN VENETIA, M.DC.XII.**

Vaga su spina ascosa
Temer, donna, non dei
Ecco l' alba
Per la bella Licori
Al vivo sol
Luci belle e spietate
Lilla un bacio ti chiesi
Bocca amorosa

Vinko Jelić (1596-1636):

**PARNASSIA MILITIA, CONCERTVVM VNIVS, DVARVM, TRIVM ET QVATVOR VOCVM: TAM NATIVIS QVAM
INSTRVMENTALIBVS Vocibus, ad Organum concinendarum. Auctore REVER. DOMINO VINCENTIO
JELICH. OPVS PRIMVM, Anno M.DC.XXII.**

Justum deduxit
Laetamini in Domino
Sancti et iusti

Ivan Lukačić (1587-1648):

**IOANNIS LVCACII DE SEBENICO. In Metropolitana Spalatensi Ecclesia Musices Prae. Sacrae Cantiones
Singulis Binis Ternis Quaternis, Quinisque vocibus Concinendae. VENETIIS M DC XX.**

Sicut cedrus
Benedic Domine
Suscipiat Dominus
In lectulo meo
Cantabo Domino
Coeli enarrant
Exultavit cor meum

Ansambel **Projekt Lazarus** deluje na hrvatski in mednarodni glasbeni sceni od leta 2013. Morda nenavadno ime skriva njegov glavni cilj, ki je oživljanje hrvatske glasbene dediščine: raziskovanje, revitalizacija, promocija in predstavitve. Ansambel jih izvaja na dva osnovna načina: z raziskovanjem neznane ter neobdelane glasbene literature od 16. do 18. stoletja v sodelovanju s strokovnjaki za to obdobje in modeliranje strokovne zasedbe, potrebne za pripravo in izvedbo glasbenega gradiva. Nocojšnji koncertni program poudarja dva vidika: praznovanje 400-letnice prvega natisa najpomembnejšega spomenika

On the Croatian and international music scene since 2013 operates a new professional ensemble called „**Projekt Lazarus**“, whose unusual name hides the main objective of this ensemble – the revitalization of Croatian musical heritage. The research, revitalization, promotion and presentation of Croatian musical heritage are the primary objectives of the „Projekt Lazarus“ which are being realized through two main processes; exploring yet undiscovered musical literature from 16th to 18th century in cooperation with experts for that period, and modelling professional ensemble necessary for the preparation and presentation of musical pieces. The concert program

hrvaškega glasbenega baroka, zbirke motetov "Sacrae Cantiones" (1620) Ivana Lukačića; soočenje z njegovim sodobnikom in predhodnikom v splitski stolnici, Tomasom Cecchinijem iz Verone ter geografsko in kulturološko različnim Vinkom Jelićem z Reke.

Tomaso Cecchini je komponiral posvetne monodične arije, madrigale in canzonette z ali brez instrumentalnega continua, sakralno monodijo, večglasne maše, motete in psalme z orgelskim continuum ter instrumentalne sonate. Ugleden in cenjen je bil že za časa svojega življenja tudi v zahodnoevropskih državah, kar potrjujejo njegove skladbe, vključene v antologijske izdaje cerkvene glasbe in zbirke, shranjene v knjižnicah v Avstriji, Nemčiji in na Portugalskem.

Vinko Jelić je izdal tri zbirke: Parnassia militia (Nebeška vojska, 1622), Arion primus (Prvi Arion, 1628) in Arion secundus (Drugi Arion, 1628), od katerih je v celoti ohranjen le prvi zvezek. Jelićeve duhovne koncerte navdihuje severno italijanska šola, izstopajo po svoji melodični domišljiji in formalni jasnosti. Dinamičnost in napetost je Jelić dosegel z vrsto bogatih baročnih ritmičnih in harmoničnih vzorcev, nasprotja pa je podrobno izpostavil v tempu in dinamiki.

Ivan Lukačić je pisal skladbe za en, dva in tri glasove, kar je bližje monodičnemu slogu zgodnjega baroka, štiri in petglasne pa temeljijo na izmenjavanju solo in tutti delov v spoju renesančnega in baročnega sloga. Zgodnjebaročne koncertantne skladbe kažejo izrazito subjektivnost v interpretaciji uglasbljenih besedil, kar je dosegel predvsem z nenadnimi ritmičnimi kontrasti in bogatim koloriranjem pevskega parta.

Umetniški vodje ansambla **Projekt Lazarus** so dirigent Darijan Ivezić in čembalist Franjo Bilić ter umetniška sodelavka in producentka, pianistka dr. Martina Mičija Palić. Umetniški sodelavec in svetovalec ansambla je ugledni strokovnjak in muzikolog prof. dr. Ennio Stipčević. Ansambel je imel številne koncerte na Hrvaškem in v tujini. Hrvaško baročno glasbeno dediščino so predstavili na uglednih festivalih, kot so Varaždinske barokne večeri (47., 48. in 49. festival), Seviq Brežice (2018, 2019), 58. Hvarski poletni festival, 12. Hrvaški glasbeni festival na Dunaju, 7. festival Gaetano Callido v Benetkah, 59. Večeri u sv. Donatu in drugi. Osnovna postavitev ansambla Projekt Lazarus vključuje poleg dirigenta in umetniških sodelavcev še sopranistki Daniela Perosa in Tanja Rupnik, mezzosopranistki Martino Menegoni in Nikolino Virgej Pintar, tenorista Ivana Martinčića in Josipa Čajka ter basista Matijo Meića in Roberta Palića.

combines several aspects: the celebration of the 400th anniversary of the first printing of the most important monument of Croatian musical baroque - the collection of motets "Sacrae Cantiones" (1620) of Ivan Lukačić, juxtaposition with his contemporary and predecessor in the church of Split, Tomaso Cecchini from Verona and geographically and culturally different Vinko Jelić from Rijeka.

Tomaso Cecchini composed secular monody arias, madrigals and canzonettas with or without instrumental continuo, spiritual monody, polyphonic masses, motets and psalms with organ continuo and instrumental sonatas. While still alive, Cecchini gained a reputation in Western European countries, which is confirmed by his compositions included in anthological editions of church music and collections stored in libraries in Austria, Germany, and Portugal.

Vinko Jelić published three collections: The Heavenly Army (Parnassia militia, 1622) and The First Arion (Arion primus) and The Second Arion (Arion secundus, 1628); only the first is fully preserved. Jelić's spiritual concerts are inspired by the northern Italian school, in which Jelić achieved dynamism and tension through a series of rich baroque rhythmic and harmonic patterns, and he pointed out in detail the contradictions in tempo and dynamics.

Ivan Lukačić wrote compositions for one, two and three voices closer to the monodic style of the early Baroque, while four-part and five-part compositions are based on changes in solo and tutti passages in a stylistic Renaissance-Baroque mixture. Early Baroque concertante compositions show a pronounced subjectivity in the interpretation of the text in music, which is achieved especially by sudden rhythmic contrasts and rich coloring of the singing section.

Artistic directors of the **Projekt Lazarus** ensemble are conductor Darijan Ivezić and harpsichordist Franjo Bilić with artistic collaborator and producer pianist dr.sc. Martina Mičija Palić. Artistic associate and advisor of the ensemble is distinguished scholar and musicologist prof. dr. Ennio Stipčević. Ensemble "Projekt Lazarus" held numerous concerts in Croatia and abroad, presenting Croatian baroque music heritage at the respected festivals such as Varaždin baroque evenings, Seviq Festival Brežice (Slovenia, 2018, 2019), 58th Hvar summer festival, 12th Croatian music festival in Vienna, 7th Festival Gaetano Callido in Venice (Italy), 59. Evenings at St. Donat and others. Beside the conductor and artistic collaborator, the basic setup of the ensemble „Projekt Lazarus“ is as follows: Daniela Perosa and Tanja Rupnik – sopranos, Martino Menegoni and Nikolina Virgej Pintar – mezzosopranos, Ivan Martinčić and Josip Čajko – tenors and Matija Meić and Robert Palić – basses.

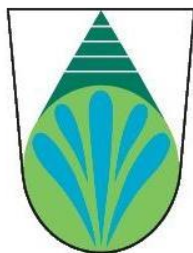
dragocene spomenike hrvaške glasbene dediščine, ki je neizpodbitno del zahodnoevropskega kulturnega in civilizacijskega prostora, so profesionalni glasbeniki ansambla Projekt Lazarus zagotovo rešili pred pozabo. V svojem bogatem repertoarju so izvedli dela izjemnih hrvaških skladateljev: Ivana Lukačiča, Vinka Jelića, Ivana Šibenčanina, Damjana Nembrija in Francesca Sponga Usperja. Tako kot v primeru Nembrija, je bil Projekt Lazarus edinstven tudi pri hrvaškem obeleževanju 120. obletnice rojstva dr. Dragana Plamenca, ustanovitelja sodobne hrvaške muzikologije, ki je odkril in preučeval Nembrijevo „Brevis et facilis psalorum“ (1641). Koncert z istim naslovom, kot je ime te zbirke, je Projekt Lazarus izvedel novembra 2016 na 12. Hrvaškem glasbenem festivalu na Dunaju v St. Peterskirche. V letih svojega delovanja je ansambel izvedel številne koncerte, kjer je predstavil vrhunske dosežke hrvaških skladateljev, v ciklu Lux musicae v organizaciji Hrvaškega glasbenega centra. V okviru projekta Po korakih Damjana Nembrija je ansambel avgusta 2017 v baziliki San Giorgio Maggiore v Benetkah izvedel koncert na VII. mednarodnem festivalu Gaetano Callido. Predstavil je zgodnje baročne hrvaške skladatelje, prvič v sodobni zgodovini tudi edino ohranjeno delo Damjana Nembrija, knjigo psalmov Brevis et facilis psalorum, objavljeno v Benetkah leta 1641 (in to prav v baziliki San Giorgio Maggiore, kjer je Nembri živel in bil benediktinski prior). Isti koncertni program je Projekt Lazarus izvedel še na 56. hvarskem poletnem festivalu v stolnici sv. Stjepana, kjer je bil ta skladatelj krščen decembra 1584, in tudi na 47. Varaždinskih baročnih večerih septembra 2017. Avgusta 2018 je imel Projekt Lazarus uspešen nastop na znanem mednarodnem festivalu Seviq Brežice, ko je predstavil zgodnje baročno hrvaško glasbo v Viteški dvorani Bistriškega gradu v Slovenski Bistrici.

Krona dolgoletnega intenzivnega delovanja ansambla za revitalizacijo hrvaške glasbene dediščine je bil koncert v frančiškanski cerkvi septembra 2018 na 48. Varaždinskih baročnih večerih. Tu so prvič v sodobni zgodovini izvedli številna dela istrskega skladatelja Francesca Sponga Usperja, krščenega leta 1561 v cerkvi svete Evfemije v Rovinju. Koncert so izvedli v sodelovanju s slovitim japonskim violončelistom in dirigentom Hidemijem Suzukijem ter solisti orkestra Libera Classica pod umetniškim vodstvom maestra Darijana Ivezica. Avgusta je sledil nastop na mednarodnem festivalu Seviq Brežice v Brežicah, kjer so predstavili psalme Clio sacra Bonaventure Berette in Stabat Mater Domenica Scarlattija.

In attempting to save from oblivion valuable monuments of Croatian musical heritage, an unquenchable source of confirmation that it is part of Western European cultural and civilizational world, the professional musicians of „Projekt Lazarus“ have performed the works of outstanding Croatian composers – Ivan Lukačič, Vinko Jelić, Ivan Šibenčanin, Damjan Nembri, and Francesco Sponga Usper. As in the case of Nembri, we are, to the best of our knowledge, unique in Croatia in marking 120th anniversary of the birth of Dr Dragan Plamenac, the founder of modern Croatian musicology whose last discovery and subject of study was, indeed, Nembri's „Brevis et facilis psalorum“ (1641). The concert entitled „Brevis et facilis psalorum“ was presented in November 2016 at the „12th Croatian Music Festival in Vienna“ at the St. Peterskirche. Within few years of its activity the ensemble has held numerous concerts with the aim of presenting top achievements of Croatian composers performed in the series „Lux musicae“, organized by Croatian Music Centre. Through the project „Following the steps of Damjan Nembri“ ensemble „Projekt Lazarus“ has held a concert in August 2017 at the basilica San Giorgio Maggiore in Venice (Italy), as part of „VII international festival Gaetano Callido“ „Projekt Lazarus“ has presented the pieces of early baroque Croatian composers among which the only preserved work of Damjan Nembri – the book of psalms „Brevis et facilis psalorum“ (published in Venice in 1641) was performed for the first time in modern age at the basilica San Giorgio Maggiore, the very place where Nembri lived and was a Benedictine prior. The same concert program was performed at the „56th Hvar summer festival“ at St. Stephens cathedral, where Damjan Nembri was baptized in December 1584 and at the „47th Varaždin baroque evenings“ in September 2017. In August 2018, the „Projekt Lazarus“ achieved a remarkably successful performance at the well-known „Seviq International Festival“ in Slovenia, presenting early baroque Croatian music at Viteška dvorana of Slovenska Bistrica castle. The crown of the many years of intense action of the Projekt Lazarus ensemble within the revitalization of the Croatian musical heritage was realized in September 2018 at the 48th Varaždin Baroque Evenings at Franciscan church, where for the first time in contemporary history were performed many works of the Istrian composer Francesco Sponga Usper, who was baptized in the church of St. Euphemia in Rovinj in 1561. The performance was realized in collaboration with world renowned Japanese cello-player and conductor Hidemi Suzuki and soloists of the Orchestra Libera Classica under the artistic leadership of maestro Darijan Ivezic. In August there was an appearance at the international festival „Seviq Brežice“ in Brežice, which featured Bonaventura Beretta with his psalms „Clio sacra“ and Domenico Scarlatti with „Stabat Mater“.



OBČINA
DOLENJSKE TOPLICE



SEVIQC BREŽICE je sinonim za staro glasbo v Sloveniji, je elitni mednarodno verificiran projekt s skoraj štiridesetletno tradicijo (1982). Je festival in razvojni program stare glasbe, ki sloni na treh stebrih: stara glasba, kulturna dediščina in kulturni turizem, z aktivnim vključevanjem atraktivnih, izvirnih in izobraževalnih vsebin. Delujemo na čez regionalnem povezovanju kulturne dediščine in festivalskih lokacij.

Prispevamo v decentralizacijo slovenske kulture in razvoj nacionalne scene stare glasbe, naša dejavnost pokriva izrazito deficitarno področje slovenske kulture. Program Seviqc Brežice je s skoraj ničelne točke do dobrih mere pobudil in razvil sceno stare glasbe v tem delu Evrope in na tem področju Slovenijo uveljavil kot pomembno evropsko destinacijo. Umetnike izbiramo na podlagi kakovosti, inovativnosti in skladnosti programskih predlogov, raziskovalnega muzikološkega pristopa in promocijske podpore našemu festivalu.

Seviqc Brežice smo pričeli 1982 z mojstrskimi tečaji v Radovljici, iz katerih je kmalu zrasel manjši festival stare glasbe. Leta 1997 smo festival preselili v Brežice in že naslednje leto pričeli vključevati v naš program historične lokacije tudi v drugih okoljih.

Od 1997 smo v Sloveniji organizirali 748 dogodkov, na 107 historičnih in 20 drugih lokacijah v 53 slovenskih občinah: 609 koncertov stare glasbe, 61 festivalskih predtakov (klepet z izvajalci in predstavitev lokalne znamenitosti), 10 retrospektivnih projekcij filma, 12 promocijskih dogodkov, 7 razstav, 13 sklopov

SEVIQC BREŽICE is a synonym for early music in Slovenia, it is an elite internationally verified project with almost a forty-year tradition (1982). Seviqc Brežice is an early music festival based on three development pillars: early music, cultural heritage, and cultural tourism, by actively involving developmental and educational contents. We work on cross regional integration of cultural heritage and festival sites.

We contribute to the decentralization of Slovene culture and the development of the national early music scene; our activity covers a markedly deficient area of Slovene culture. The Seviqc Brežice programme initiated and developed the early music scene in this part of Europe to a great extent from almost zero point, and established Slovenia as an important European destination in this area. The festival artists are selected on the base of quality, inventiveness and coherence of programme proposals, research musicological access, and promotional support to our festival.

We started Seviqc Brežice programme with master classes in 1982 in Radovljica and developed local early music festival. In 1997 we moved festival to Brežice and started to include into our festival structure also other districts.

Since 1997 we organised 748 events in Slovenia, at 107 historical and 20 non-historical venues in 53 Slovenian municipalities: 609 early music concerts, 61 festival upbeats (chat with artists and presentation of a local landmark), 10 retrospective film screenings, 12

usposabljanja, 11 rezidenc z mladimi nadarjenimi umetniki (projekt eeemerging), 20 predavanj ter 6 simpozijev in konferenc. Poleg tega smo v koprodukciji s partnerji na Hrvaškem in v Italiji organizirali 33 koncertov zunaj Slovenije, kar je skupaj 782 dogodkov pod blagovno znamko Seviq Brežice. Na teh dogodkih je nastopilo 1851 različnih umetnikov 53 različnih državljanstev. Smo član REMA (<http://www.rema-eemn.net/>), edine reprezentativne mreže za zgodnjo glasbo v Evropi, koordiniramo nacionalni odbor REMA za jugovzhodno Evropo. Od 2015, ko je EFA (<https://www.efa-aef.eu>) pričela s tem projektom (dvoletno preverjanje), smo nosilec znaka EFFE (<http://www.effe.eu/>). Evropska sredstva smo kot prijavitelj pridobili v 2004 (s partnerjema iz Belgije in Italije) in v 2011 (prijava brez partnerjev), kot partner pa smo jih pridobili v okviru projektov Purpur (2011-2012, 2013-2014) in eeemerging (2014-2018).

Seviq Brežice je generator regije. Lokalno javnost smo opozorili na pomen njihove kulturne dediščine in prispevali k razvoju drugih prireditev. Lokalne skupnosti smo spodbudili, da so prenovili opuščena zgodovinska prizorišča (grad Pišece) in s priporočili podprli prenavo več lokacij (Brežice, Dolenjske Toplice, Šmarje pri Jelšah). S podpornimi projekti (festivalski predtakti, kontaktne skupine, Festibus, asistenčne delavnice, predavanja, okrogle mize, razstave) smo naš program še bolj povezali z lokalno in širšo javnostjo. Projekt Terminal Seviq predstavlja ponudbo lokalnega okolja. Obiskovalci se za obisk našega festivala odločijo zaradi lokacije (21,47%), programa (20,47%) in našega ugleda (19,90%). Več kot 70% obiskovalcev prihaja iz drugih okolij.

Kljub upadu javnih sredstev zaradi že ves čas povsem zgrešene kulturne politike tudi na področju nevladnih organizacij, še posebej pri izvajanju mednarodno prepoznavnih programov in še posebej v mandatu 2014-2018, zaradi nemoči vrha kulturne politike (ministrstva) po volitvah 2018, da napravi potrebne spremembe, zaradi gospodarske krize in nerazumevanja pomena kulture tudi v post kriznem obdobju tako na državnem kot lokalnem nivoju, smo morali zaustaviti marsikatero spodbudno iniciativo in zmanjšati obseg programa, obdržali pa smo mednarodni ugled in pomen blagovne znamke Seviq Brežice.

promotional events, 7 exhibitions, 13 training sets, 11 residences with young talented artists (eeemerging project), 20 lectures, and 6 symposiums and conferences. Beside this, and in coproduction with our foreign partners, 33 concerts abroad (Croatia, Italy) appeared as a part of Seviq Brežice programme, so altogether 781 events under label Seviq Brežice. At these events 1851 different artists of 53 citizenships appeared. We are member of REMA (<http://www.rema-eemn.net/>), the only representative network for Early Music in Europe, I am the coordinator of REMA National Committee for South East Europe and since 2015, when started, we are awarded with EFFE label (<http://www.effe.eu/>). As partner we participated in European project Purpur (2011-2012, 2013-2014) and eeemerging (2014-2018).

Seviq Brežice is a generator of the region. We reminded the local public of the importance of their cultural heritage and contributed to the development of other events there. We encouraged local communities to renovate their abandoned historical venues (like Pišece Castle) and supported them at renovation activities. With support projects (festival upbeat, contact groups, Festibus, assistant workshops, lectures, round tables, exhibitions) our program was brought to the local and wider public. The Terminal Seviq project represents the local environment offer. Visitors decide to visit our festival because of the location (21,47%), the programme (20,47%) and our reputation (19,90%). More than 70% visitors come from other districts.

Despite the decline in public funds due to the already completely missed cultural policy in the field of NGOs, especially in the implementation of internationally recognized programs and especially in the term 2014-2018, due to the inability of the top cultural policy (ministry) after the 2018 elections to make the necessary changes, due to the economic crisis and lack of understanding of the importance of culture in the post-crisis period at both national and local levels, we had to stop many incentive initiatives and reduce the scope of the program, while maintaining the international reputation and importance of the Seviq Brežice brand.